THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3010. *Tuesday, Aug.* 9, 1831. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Hay-market Theatre.

Madame du Barry has been as short lived, as unprofitable to the treasury and to the fame of the actors employed in it, (always excepting Mrs Ashton,) for though it did not die a violent death, like the once lovely *intriguante* of that name, it merely lingered on five nights, treated with coldness and neglect. Some clever critics have expressed their surprise that such an *original* writer as Mr. Poole should condescend to translate; do those sapient gentlemen know that his renowned *Paul Pry* was nearly a literal translation of an old French comedy called *La Gouvernante? Mrs Subtle* is the heroine of that comedy, she and her accomplice, her duped master and his injured relations, are literally the same in both comedies, even the dialogue, word for word, is the same for whole scenes together, and yet we never heard that Mr. Poole avowed his plagiarism;—so much for originality. *The School for Coquettes, Clari,* and *The Romp,* were last night's performances at this house.

Adelphi, Strand.

The Sorceress will certainly add another to the list of successful operas introduced to the public by Mr. Arnold, we hope as much to his own profit as to the gratification of the musical world; we are indebted to him for the production of *Der Freischutz, Der Vampyr, The Freebooters,* and *The Robber's Bride,* all works of unquestionable merit, and the first-named was never better performed than at the English Opera House. Ries's new Opera was repeated last night, and went off with éclat; it was followed by Mr. Collins's extraordinary performances, *Old and Young,* and Peake's amusing Operetta called *The Middle Temple.* In the last piece, J. Reeve was richly ludicrous as *Brutus Hairbrain;* his *pirouettes* and *entrechats* reached the height of burlesque dancing, and almost convulsed the house with laughter. Mr. Wrench's *Briefless* was as perfect in its kind, and the piece altogether was admirably done. A new Operetta will be brought out here on Monday next.

We are sorry to hear that the Milton Street Theatre is very badly attended. Chapman deserves encouragement, he has provided an excellent company, and constant succession of novelties; a Magisterial regulation affecting the *Minors* is said to be in agitation.

Paganini plucked, *and nearly* kicked.—*The Brighton Herald* says, that a few nights ago, Paganini, who is as celebrated for his love of

money, as his love of music, went to a certain gambling establishment, not far from St. James's Street, where he soon lost £330, which so enraged Il Signor, that he vented his displeasure in a most unceremonious as well as a rude manner, and in consequence narrowly escaped being kicked down stairs.

Scribe, the French dramatic writer, has realised a fortune, which few authors have ever obtained. He enjoys now a revenue of 50,000 francs, (£2,000) a year, from the proceeds of his compositions.—Scribe appeared first as an author about the year 1816, so that he has amassed wealth to the amount of £15,000, in the space of fifteen years. In one day, last week, no less than twenty three pieces of Scribe's were performed, at the different Parisian Theatres.

A fair incognita of great beauty, and talent, has made a most successful début in first Comedy business, at the Richmond Theatre, under the management of Mr. Kean, whose return to the Milton Street Theatre is considered very doubtfull.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from the elegant and commodious *Dining Rooms*, Leicester Place, corner of Leicester Square, where I have just dropt in to take my Dinner—here I find a profusion of newspapers, exquisite coffee, pretty and obliging waitresses, and what is a great consideration, very moderate charges—do pop in and take a snack—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Village of Unterseen, in Switzerland, Painted by M. Daguerre—these *chef d'œuvres*, will shortly close to make room for two other beautiful Views just finished.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the *Octorama*, 8 new Views of the French Expedition to Algiers; to which is added a new Grand Exhibition of the French Revolution, painted on many thousand feet of canvass—grand composition, inimitable execution, and vast labour—crowded daily with fashionables.

On Wednesday, I step'd into Weeks's Royal Mechanical Exhibition, 3, Tichborne Street, opposite the Haymarket, and as there were some beautiful ladies there, fancied myself in the Harem of an Eastern Sultan; such a display of magnificent jewelled and ornamented mechanism—flowers opening—animals and figurs moving—birds singing, and every variety of motion so true to nature that no description can do it justice.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmoney divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane—Horn's 'Deep, deep sea,' and Barnett's 'God preserve the King,' enchanting.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up,—but I intrude, beg pardon, your's. PAUL PRY.

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Theatre Royal, Hay-Market.

This Evening, a Comic Piece, called

MATRIMONY.

Delaval.....Mr VINING,
Baron de Limberg, Mr GATTIE,
O'Cloghorty.....Mr H. WALLACK,
Sentinels, Messrs. Moor, Lodge, &c.
Clara.....(3rd time).....Miss SIDNEY.

After which, the Petite Comedy of

Separation and Reparation.

Baron Malamour, Mr COOPER,
Von Grotius, (a Lawyer,) Mr W. FARREN,
Col. Esplanade, Mr BRINDAL,
Poppinoff, (a Game-Keeper,) Mr WEBSTER,
Angelique, Mrs ASHTON,
Madame Gilderland.....Mrs TAYLEURE.

To which will be added, (first time,) a Farce, called

FRICANDEAU;

Or, the Coronet & the Cook.

Fricandeau, Mr HARLEY,
Lambert, Mr WEBSTER, Marquis St. Albe, Mr BRINDAL,
The Duke de Valois, Mr VINING,
Chevalier de Courcy, Mr BARTLETT, La Roche, Mr NEWCOMBE,
Ladle, Mr V. Webster, Sergeant Moustache, Mr Coveney.
Ellen, Mrs ASHTON,
Rose, (with Two new Songs, by G. W. Maddison,) Mrs HUMBY.

To conclude with, the Comic Opera of

JOHN OF PARIS.

John of Paris, Mr VINING,
Grand Chamberlain.....Mr GATTIE,
Pedrigo Potts, Mr HARLFY,
Phillip, Mr HUCKEL, Gregory, Mr COVENEY.
Princess of Navarre, (4th time) Miss WELLS,
Rosa, Mrs T. HILL,
Olivia, (4th time) Miss TAYLOR.

To-morrow, The Rencontre, with The School for Coquettes, &c.

Theatre Royal, Adelphi, Strand.

English Opera Company.

This Evening, (5th time) a New Serio-Comic Opera, called

THE SORCERESS

Composed expressly for this Company, by Ferdinand Ries.
With entirely New Scenery, by Messrs. Tomkins and Pitt. The Machinery by Mr. Stribley. The Properties and Decorations, by Mr. Foster.

The Stadtholder of Gyllestein, Mr J. RUSSELL,
Count Arwed.....(his Nephew).....Mr T. MILLAR,
Black Naddock.....Mr H. PHILLIPS,
Oscar.....Mr ALDRIDGE, Megnet.....Mr J. BLAND,
Granx Blunderbudski, Mr J. REEVE,
The Countess Christine.....Miss BETTS,
Liska, (her Attendant, personating *'The Sorceress,'* Miss H. CAWSE,
Stella, Miss FERGUSON, Mina, Miss NOVELLO.

Chorusses of Vassals, Laplanders, &c.

Master Smith, Messrs. Addison, Barclay, Bowman, Cooper, Green, Heath, Henshaw, Irwin, Miller, Norris, C. Tett, S. Tett, &c.
Mesdames Beaumont, French, Jerrold, Melbourn, Nursey, Reid, &c.

Order of New Scenery.

Rocky Snow Pass, the Retreat of Black Naddock. Corridor in Gyllestein Castle. Tapestry Dormitory and Cabinet, (Moonlight.) The Stadtholder's Apartment. Mountain Bridge, with the Deserter's Tomb. The Wolf's Cavern. Hunters' Hall in Black Naddock's Keep. Lapland Tower.

After which,

MR. COLLINS, surnamed the **ENGLISH PAGANINI,**
Will execute his extraordinary performance on the Violin:
1st—A grand Concerto Brillante, introducing the Harmonics, playing below and above the fingers. 2nd—A Quartetto on the Violin, when four distinct parts will be heard, 3rd—The Air, 'Dolce Concento,' with Pizzicato Variations. 4th—'Sul Margine,' with variations, upon One String, a part of which will be executed with the Bow between his Knees.

To which will be added, the new Operetta, called

TheOldRegimentals.

Chevalier Dandoli, Mr O. SMITH,
Dr Abel Muzz, Mr J. REEVE, Michael Braunbach, Mr BARTLEY,
Eva, (Daughter of Braunbach,) Miss H. CAWSE.

To conclude with,

TOM THUMB.

King Arthur, Mr BARTLEY,
Tom Thumb, Miss POOLE, Noodle, Mr Salter,
Lord Grizzle, Mr J. REEVE,
Queen Dollalolla, Mrs C. JONES,
Princess Huncamunca.....Miss FERGUSON.